

SONGS FATHER TAUGHT ME FATHER JOSEPH DUSTIN, C.S.S.R. - & HIS RED HOT BANJO

CHINATOWN, MY CHINATOWN
LIMEHOUSE BLUES
MR. SANDMAN
I GET THE BLUES WHEN IT RAINS
HUMORESQUE
GLOW WORM
I LOVE PARIS
CHARMAINE
NEVERTHELESS
PADDLIN' MADELIN HOME
BILL BAILEY
BYE BYE BLACKBIRD
ROLL ON MISSISSIPPI, ROLL ON
LOVER
BYE BYE BLUES



Photo: Frank Cowan

Songs Father Taught Me

Father Joseph Dustin (C.S.S.R.) and His Red-Hot Banjo

The banjo, with its guitar neck and tambourine body, can be called the only fully-American musical instrument—the only one to have originated and been developed entirely in this country. During the heyday of the minstrel show and on into the era of vaudeville, it was deservedly immensely popular, not only with professional entertainers but with countless parlor and front-porch performers as well. Perennial favorites like *Bill Bailey* and *Glow Worm* and *Bye, Bye Blues* seem to sound their best and to be properly nostalgia-evoking *only* when played on the banjo. But by the mid-1930s, the lighter strains of the guitar (which by rights should be considered only a foreign interloper) were succeeding in stealing the spotlight from the guitar, and despite the continued efforts of such individual virtuosi as Eddie Peabody, the popularity of the banjo steadily decreased and it seemed on its way to obsolescence and eventual oblivion.

But you can't really keep a good instrument down, and today the banjo seems to be on its way to a real resurgence. Due to its long "vacation," however, top-calibre banjo players are far from plentiful. They are hard to find, but certainly not impossible. For this album celebrates the recording debut of one of the most formidably delightful and red-hot banjoists ever heard—Reverend Father Joseph Dustin.



Fittingly enough, Father Dustin (C.S.S.R.) was born in St. Louis, which was once a center of rag-time activity. But, as if to emphasize that the banjo

is far from being merely an historical fossil, his varied program here ranges from old favorites (such as those already noted) up to Cole Porter and Rodgers & Hart.

SIDE 1

1. Lover (2:55) (Rodgers & Hart)
2. Medley (2:20):
Chinatown, My Chinatown (Schwartz-Jerome)
Limehouse Blues (Furber-Braham)
Mr. Sandman (Ballard)
3. Roll On, Mississippi, Roll On (2:50)
(McCaffery-West-Ringle)
4. Bye, Bye, Blackbird (2:48) (Dixon-Henderson)
5. I Get the Blues When It Rains (2:38)
(Klauber-Stoddard)
6. Nevertheless (3:57) (Ruby-Kalmar)

SIDE 2

1. I Love Paris (2:20) (Cole Porter)
2. Paddlin' Madelin Home (2:43) (Woods)
3. Bye, Bye, Blues (2:03) (Lown-Gray-Bennett-Hamm)
4. Medley (2:20):
Humoresque (Dvorak)
The Glow Worm (Robinson-Lincke)
5. Bill Bailey, Won't You Please
Come Home (2:30) (Cannon)
6. Charmaine (2:04) (Rapee-Pollack)

Born in April, 1916, into a highly musical family (his mother has been both a church organist and leader of a 15-piece jazz band, and his father as a young man played the Orpheum vaudeville circuit before becoming a Hollywood film executive), Father Dustin's own career actually began when at the age of six he found a discarded mandolin in a trash-can! The janitor of the building the Dustin family lived in heard young Joe practicing and lent him a tenor-banjo. His mother began to teach him harmony and in 1924 gave him a plectrum banjo as a Christmas present. Father Dustin actually used that banjo until 1960—when a group of people he had frequently entertained presented him with a new, custom-made instrument.

Following seminary training, Father Dustin was ordained in 1943, and since January 1945 he has been serving the Holy Redeemer parish in Detroit. Schedule permitting, he plays the banjo daily. When in Detroit (or, as he puts it, "off the road"), he may be found in "jam sessions" with fellow-members of Local 5, American Federation of Musicians, or may just be practicing behind the florist shop across the street from the rectory—where he goes to avoid disturbing other priests engaged in study and prayer. When "on the road" preaching Parish Missions, he invariably takes his

banjo along. In 1952 he played at the New Orleans Jazz Club (and was made a lifetime honorary member) and he has frequently found time to play at veterans hospitals and at benefits.

On this album, Father Dustin strums happily through a varied repertoire (he even sings a bit, on *Bill Bailey*, *I Get the Blues When It Rains* and *Bye, Bye, Blues*. He is supported by Dick Wellstood, a top-rated Dixieland pianist; John Cali on rhythm banjo; ex-Duke Ellington bassist Wendell Marshall; and drummer Zutty Singleton, a veteran jazz artist who has played with such as Louis Armstrong, but who considers this the second-strangest record date of his long career. The *most* unusual, Zutty reports, was in the early '30s, when he and Fats Waller accompanied a Scots bagpiper who played jazz in full regalia, including kilts. Those records were never released, and Zutty sometimes wonders if it wasn't "all a dream." But there's no question about the reality—or the zestful entertainment value—of this particular session with Father Dustin and his remarkable banjo!

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Songs Father Taught Me

FATHER JOSEPH DUSTIN

(C.S.S.R.)

LONG PLAYING

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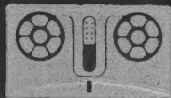
SIDE
1

MICROGROOVE

1. LOVER (2:55)
2. CHINATOWN, MY CHINATOWN -
LIMEHOUSE BLUES - MR. SANDMAN
(medley - 2:20)
3. ROLL ON, MISSISSIPPI, ROLL ON (2:50)
4. BYE, BYE, BLACKBIRD (2:48)
- *5. I GET THE BLUES WHEN IT RAINS (2:38)
6. NEVERTHELESS (3:57)

Banjo and vocals (*), with rhythm accompaniment.
New York City; April 24, 1961
(RLP 97509 A)

BILL GRAUER PRODUCTIONS INC.
NEW YORK CITY



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SIDE
2

MICROGROOVE

1. I LOVE PARIS (2:20)
2. PADDLIN' MADELIN HOME (2:43)
3. BYE, BYE, BLUES (2:05)
4. HUMORESQUE - GLOW WORM -
HUMORESQUE (medley - 2:20)
5. BILL BAILEY (2:30)
6. CHARMAINE (2:04)

Bunjo and vocals (), with rhythm accompaniment.
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